





Ray K. Metzker, Dordogne, France, from the Sojourn series (1989, gelatin silver print, courtesy Laurence Miller Gallery, New York)

Cover: Detail photograph of Charles Meynier's *Clio*, cleaned but not varnished, taken during restoration (1798, oil on canvas, Severance and Greta Millikin Purchase Fund 2003.6.5). See page 4.

**Drawing Modern:
Works from the Agnes Gund Collection**

North Gallery, through January 11

Works on paper by major 20th-century artists from the collection of one of America's true tastemakers

Jasper Johns: Numbers

North Gallery, through January 11

The first exhibition to concentrate on Johns's high-spirited exploration of the numerals 0–9

**Voyage of Discovery: The Landscape
Photographs of Ray K. Metzker**

South Galleries, through February 29

A survey of recent landscapes by the celebrated American photographer

**Trenton Doyle Hancock:
Moments in Mound History**

Project 244, through April 4

The young artist creates a site-specific installation in his ongoing semiautobiographical narrative

Assumed Identities:

Nikki S. Lee Photographs

Gallery 105, through January 21

In various personas, the artist enlists bystanders to make snapshots that document her roles

Draped in Splendor:

Renaissance Textiles and the Church

Gallery 216, through September 26

Religious paintings and related textiles presented together with innovative lighting and technology

From the Director

Dear Members,

Our two concurrent shows of modern works on paper close on Sunday the 11th. *Drawing Modern: Works from the Agnes Gund Collection* gathers wonderful pieces by some of the 20th century's most important artists, all collected by Cleveland native Agnes Gund. *Jasper Johns: Numbers* is the first show to concentrate in depth on one of the artist's key themes in his aesthetic exploration of familiar signs and symbols. A single admission fee covers both exhibitions; museum members are admitted free. If you have not yet seen these two stimulating exhibitions, I urge you do so.

Ray K. Metzker's complex, abstract landscape photographs, which have occupied the artist for the past 15 years or so, are featured in *Voyage of Discovery*. Former CMA director Evan H. Turner, who organized the exhibition and wrote the catalogue, will appear with the artist to offer a free public dialogue at 6:30 on Wednesday, January 14.

The previous Friday, the 9th, at 7:00, Trenton Doyle Hancock will speak about his unusual Project 244 installation, which mines deep human preoccupations ranging from religion to sexuality, all through a semiautobiographical narrative populated by a peculiar cast of characters.

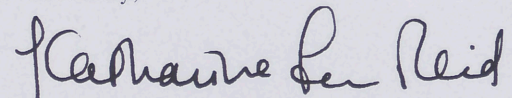
The photographs of Nikki S. Lee, featured in *Assumed Identities*, find the artist casting herself in various unlikely roles. Making good use of costumes, makeup, and humor, she temporarily joins various subcultural groups, then enlists volunteers to make color snapshots that document her diverse personas.

Our cover this month features one of a suite of grand-scale neoclassical paintings by Charles Meynier, acquired last year. Having accepted a commission for nine paintings, Meynier stopped at five when his wealthy patron went bankrupt. The paintings are now involved in a lengthy conservation project which, as you can see in the article that begins on page four, is revealing an extraordinary delicacy and refinement of execution. This unusual "ensemble" represents a kind of grouping rarely seen in any museum. Sylvain Bellenger's article in this issue discusses the paintings at length.

Head of Exhibitions Heidi Domine's article on page 8, meanwhile, offers a sketch of our special exhibition program for the coming year. From 19th-century stop-motion photography and 20th-century Modernist painting to African-American folk quilts and early Renaissance art from the court of Burgundy, there is much variety and vitality.

Finally, I invite everyone to visit us on Monday, January 19, when cultural institutions throughout the city open their doors in celebration of the life of Martin Luther King Jr. We will offer hands-on art activities, concerts, storytelling, and lectures and talks.

Sincerely,



Katharine Lee Reid, Director

More than modern: Drawing Modern artist Martin Kline created a large-scale composition in the north lobby over the weekend ending November 16.





Magnificent Muses



APOLLO AND URANIA
God of Sun, eloquence, poetry, harmony, and fine arts, Apollo presides over all the Muses. The sunflower and the swan, among many other attributes, are symbols of his powers or his loves. He is shown here with Urania,

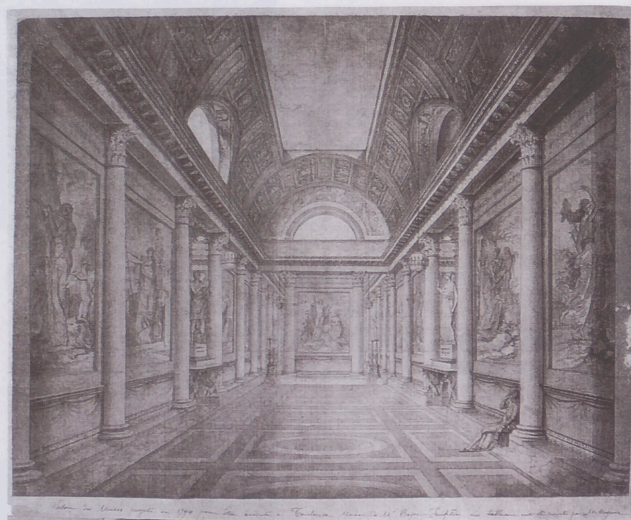
muse of astronomy, represented by the color of her dress, and by the globe (1800, oil on canvas, 275 x 235 cm, Severance and Greta Millikin Purchase Fund 2003.6.3).

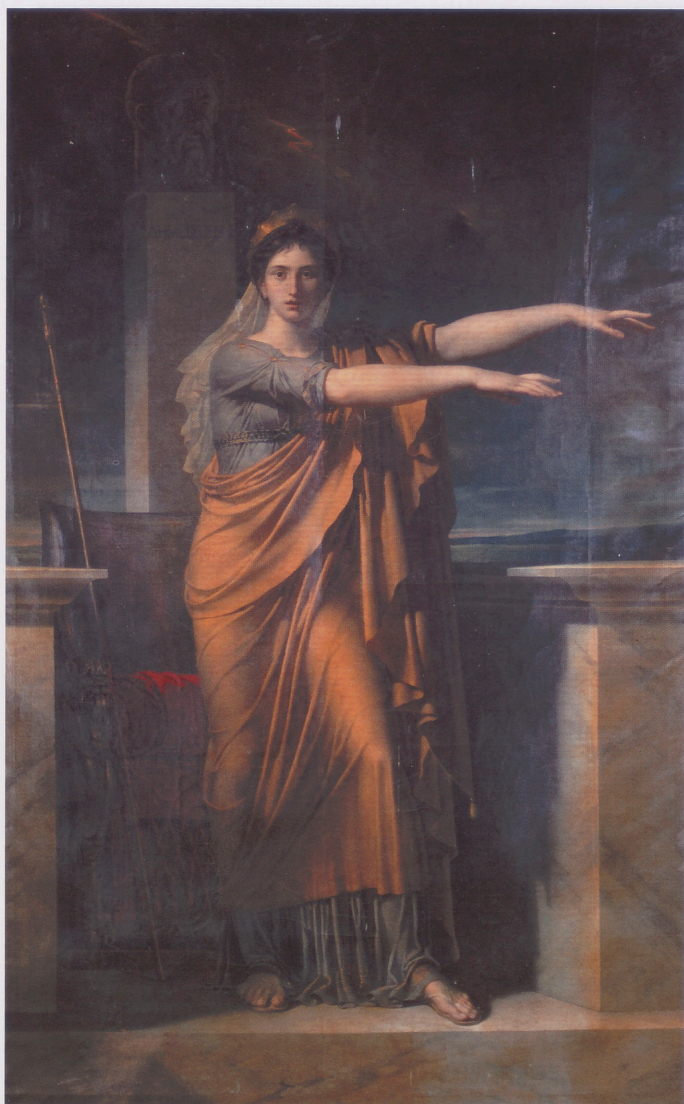
Boyer-Fonfrède's Muses gallery as projected for his hôtel particulier in Toulouse

The French painter Charles Meynier (1738–1832) was a recipient of the Grand Prix de Rome in 1789 and became a member of the Académie des Beaux-Arts in 1815. A specialist in scenes from history, officially considered the most important genre of painting, he created the grand decoration for ceilings of the Louvre (1819 and 1822), and produced numerous pictures glorifying the Napoleonic legend, which for the most part remain in the château de Versailles. His brother, Meynier Saint-Phal, a famous actor of the Comédie Française, paid for the artist's studies and helped him enter the atelier of the painter François André Vincent (1746–1816), a principal rival of the master Jacques-Louis David. This studio in which Meynier received training was known by the students of David as the atelier of the “*perruques*” (wigs), the name given to royalists or conservatives during the Revolutionary period. More conservative than the art of David, Vincent's training maintained a delicacy and softness inherited from the great masters of the previous generation.

The five pictures were executed to fulfill a 1798 commission from the wealthy businessman François Boyer-Fonfrède for a cycle of pictures to decorate his home in his native Toulouse. A drawing found in the Toulouse archives by the Meynier scholar Isabelle Michalon shows the gallery as it was projected.

The *hôtel particulier* (very large town house) of Boyer-Fonfrède is now partly destroyed, and the decoration of the gallery was never completed. Bankrupted by the intercontinental blockade during the Napoleonic wars, Boyer was unable to pay for the commission, which remained unfinished in the artist's studio in Paris.





POLYMNIA

Muse of eloquence and persuasion, Polymnia is represented on a tribune with the bust of Demosthenes, the famous orator, directly behind her

(1800, oil on canvas, 275 x 177 cm, Severance and Greta Millikin Purchase Fund 2003.6.1).



CLIO

Clio, muse of history, is crowned with laurel and surrounded by vestiges of ancient civilization, such as the columns of a Greek temple, an Egyptian scribe, a pyramid, and a sculpted stone (in the Vatican collection) representing the cult of

Mithra, which appeared in Rome contemporaneously with Christianity. Clio is mute, recording history impartially on a bronze tablet (1798, oil on canvas, 273 x 176 cm, Severance and Greta Millikin Purchase Fund 2003.6.5).

Magnificent Muses



CALLIOPE

According to the Greek historian Hesiod, Calliope, crowned with gold, is the most important muse. She presides over heroic poetry and is often said to be the mother of the poet Orpheus. She is represented with a

trumpet and the bust of the Greek poet Homer in the background (1800, oil on canvas, 275 x 177 cm, Severance and Greta Millikin Purchase Fund 2003.6.4).



ERATO

Muse of lyric poetry, Erato is a young girl crowned with flowers. She writes under the inspiration of Cupid, god of love (1802, oil on canvas, 272.5 x 176 cm, Severance and Greta Millikin Purchase Fund 2003.6.2). The veil covering Cupid, added in the early 20th century, will be removed during restoration.

Nine pictures were originally commissioned, representing the nine muses and Apollo. This subject from Greek mythology was particularly popular during the Renaissance, the 17th century, and the neoclassical period at the end of the 18th century, eras when imagery from classical antiquity represented aspiration toward the ideal. The five pictures that Charles Meynier completed constitute an exceptionally rare instance in the history of art, when a group of works designed as a distinct series remains intact; most comparable examples have been split up and dispersed. In 1819, Nicolas-Antoine de Castella, general of the Swiss regiments in France, purchased the five works in Paris and placed them in his town house in the rue du Faubourg Saint Honoré in Paris. Later he transported them to his castle of Wallenried, in his native Switzerland. Until today, the five paintings had never left the castle, which had remained in the family.

These pictures are definitive examples of the genre of historical painting because of subject, size, and the gravity and erudition of their treatment. As elements of an ornamental ensemble, they preserve a grand neoclassical decorative scheme from the end of the 18th century, comparable to the great imperial projects at the castles of Compiègne, Malmaison, and Aranjuez in Spain. To my knowledge, there is no similar example in an American museum. One of the strong points of the Cleveland Museum of Art is the quality of its holdings in French art from the last part of the 18th century through the early part of the 19th. These five muses painted by Meynier, which are spectacular by virtue of their large size and the richness of

Detail of Clio during the restoration process



their iconography and sumptuous treatment, introduce a unique aesthetic experience that will deepen the integral dialogue in our neoclassical galleries among works by David, Gros, Harriet, Canova, Bartolini, Ingres, and Valenciennes. Previously unknown and never published, this extraordinary decorative scheme will quickly be recognized as one of the major artistic examples of neoclassical art in public collections by scholars, art historians, and visitors from all over the world.

When they arrived at the museum the paintings were virtually untouched, except for a crude veil covering the nudity of Cupid in the painting of Erato. Even the 18th-century frames are original. The total lack of restoration presents an exceptional opportunity for conservators, and conservation will be carefully documented by photography and video. Cleaning has already revealed under dirt and yellow varnish a beauty even greater than the most optimistic eye could have expected. After cleaning and restoration, a two-year project, the paintings will be installed in the expanded museum's neoclassical galleries, where they will offer visitors a unique and memorable experience.

■ Sylvain Bellenger, Paul J. and Edith Ingalls Vignos Jr. Curator of European Paintings

Nicolas-Antoine de Castella's castle of Wallenried in Switzerland





Time Machine

The coming year's exhibitions will carry museum visitors from 21st-century America back to the early Renaissance in Europe, with leisurely stops in the 19th century and elsewhere.

In February, *Time Stands Still: Muybridge and the Instantaneous Photography Movement* (February 15–May 16) explores the work of 19th-century British-born American photographer, artist, and visionary Eadweard Muybridge. Muybridge's motion studies—sequences of galloping, flying, dancing, weeping, and even jousting, stolen from time itself by his tireless ingenuity—resulted in revolutionary imagery that would change art forever.

A 20th-century wizard of photography, radically departing from the hard-edged graphic approach that made him famous in the 1960s, celebrates solitude and reverence for nature in *Voyage of Discovery: The Landscape Photographs of Ray K. Metzker*, on view now through February 29.

The Quilts of Gee's Bend, at the museum from June 27 to September 12, includes Jessie T. Pettway's String-pieced Columns, where cloth worn in life lives on as art (c. 1950, cotton, 241 x 193 cm, The Collection of the Tinwood Alliance).



For great American art from the early half of the last century, visit *Modern American Masters: Highlights from the Gill and Tommy LiPuma Collection* (March 28–July 18). The Cleveland native and Grammy-winning record producer and his wife, Gill, have amassed an extraordinary group of works from the years 1906–46 by Alfred Maurer, Marsden Hartley, John Marin, John Graham, and Arnold Friedman.

In a remote southern Alabama community of 300 families, virtually untouched by progress, quilting is the sharing of history, bringing pieces of the past together over storytelling and handiwork—and addressing the stark need for shelter from the cold, damp air that blows too easily through log cabin walls. *The Quilts of Gee's Bend* (June 27–September 12) is a collection of 70 free-form quilts made by generations of African-American women. In the evenings the women gather to stitch, sing, praise God, and tell stories of their pasts and future. The result is an amazing array of motifs, textures, and patterns: tales told in salvaged fabric.

Wonderful textiles from a different era star in *Draped in Splendor: Renaissance Textiles and the Church*, on view through September 26. This installation of textiles and paintings from the collection, paired with technology interactives, explores the close relationship between painting and the textile arts in the sacred art of the Renaissance.

More buried treasure from the collection—usually off view for protection from light—emerges as summer comes to a close with an exhibition of 19th-century prints and drawings that examines a critical era in the evolution of the landscape. Works range from Romantic visions of the sublime, to Impressionist gardens filled with dappled light, to dramatic Symbolist visions at the end of the century, made by artists from America, England, France, and Germany. Featured are a monotype by the magisterial Edgar Degas, a cliché-verre by Camille Corot, evocative drypoints and lithographs by James Abbott McNeill Whistler, an intricate tree study by the influential John Ruskin, and a thundering vision of a waterfall by Adolph von Menzel. *Nature Sublime: Landscapes from the 19th Century* opens on August 15 and runs through November 7.

Autumn brings the splendors of the Middle Ages in *Art from the Court of Burgundy, 1364–1419* (October 24, 2004–January 9, 2005), co-organized with the Musée des Beaux-Arts in Dijon as part of FRAME, the French Regional and American Museums Exchange program. During the years when warfare and pestilence stalled the flowering of the Renaissance in Italy, the arts flourished across

In Eadweard Muybridge's epochal time and motion studies, on view from February 15 to May 16, art and science collaborate without compromise (detail of Gallop, Bay Horse "Daisy," c. 1887, cyanotype print, National Museum of American History, Smithsonian Institution).



the Alps in the duchy of Burgundy, where sumptuous works commanded by the Valois dukes combined the religious devotion of the Middle Ages with a new passion for ostentation, costly objects, and a refined court life. Works from the CMA collection and European museums—sculpture, panel paintings, illuminated manuscripts, textiles, gold and silver, jewelry, enamels, and ivories—constitute a royal treatment of what art historians call the “Burgundian court style.”

And the hits just keep on coming: Throughout the year we hope to challenge, amuse, and surprise

you with the contemporary installation series Project 244, presenting the latest in cutting-edge contemporary art. And don't forget to check for installations of the museum's most recently acquired treasures. We look forward to seeing you in the galleries.

■ Heidi Domine, Head of Exhibitions

Among the greatest works of European sculpture are Claus de Werve's Three Mourners from the Tomb of Philip the Bold (1406–10, vizille alabaster, h. 41.9 cm, Purchase from the J. H. Wade Fund 1940.128; Bequest of Leonard C. Hanna Jr. 1958.66–67). They're part of the exhibition Art from the Court of Burgundy, 1364–1419, which opens on October 24.





FILM

French Panorama

PANORAMA

Panorama admission vouchers, in books of ten, are available for \$40, CMA members \$30. Visit online at clevelandart.org/panorama.

The "Panorama" film series turns its attention to France with the first Cleveland showings of four new French features and one fully restored Gallic classic. Two non-French documentaries will also be shown. Each film \$7, CMA members \$5, students and seniors (65 and over) \$3.

Chaos

Friday, January 2, 7:00.
Sunday, January 4, 1:30.
(France, 2001, color, subtitles, 35mm, 109 min.) directed by Coline Serreau. From the director of *Three Men and a Cradle* comes a rousing feminist revenge comedy/drama about what happens after a bourgeois Parisian couple witnesses the beating of a prostitute. "Run Lola Run meets *Thelma and Louise*" —*New York*. Cleveland theatrical premiere.

Just an American Boy

Wednesday, January 7, 7:00.
Sunday, January 11, 1:30.
(USA, 2003, color, DVD, 94 min.) directed by Amos Poe, with Steve Earle. Populist, left-wing country-rocker Steve Earle, an ex-felon whose song "John Walker's Blues" (about American Taliban fighter John Walker Lindh) recently caused a media uproar, is captured in performance in this new concert documentary. Cleveland premiere.

Touchez pas au Grisbi



Seaside

Touchez pas au Grisbi

Friday, January 9, 7:00.
Wednesday, January 14, 7:00.
(France/Italy, 1954, b&w, subtitles, 35mm, 94 min.) directed by Jacques Becker, with Jean Gabin, Jeanne Moreau, and Lino Ventura. The grandpère of postwar Gallic gangster films—in a new 35mm print with new English subtitles—tells of a weary, middle-aged crook who has just pulled off the heist of his life and plans to retire in high style. His rivals have other ideas. Cleveland revival premiere.

Confusion of Genders

Friday, January 16, 7:00.
Wednesday, January 21, 7:00.
(France/Italy, 2000, color, subtitles, 35mm, 94 min.) directed by Ilan Duran Cohen. The convoluted romantic trials of a middle-aged, bisexual lawyer are adeptly chronicled in this sleek French sex comedy. No one under 18 admitted! Cleveland theatrical premiere.

Seaside

Friday, January 23, 7:00.
Wednesday, January 28, 7:00.
(France, 2002, color, subtitles, 35mm, 90 min.) directed by Julie Lopes-Curval, with Bulle Ogier. Winner of the 2002 Camera d'Or for Best First Feature at Cannes,

this slice-of-life drama is set in a French resort town during the dreary off-season. Cleveland premiere.

Massoud, the Afghan

Sunday, January 25, 1:30.
(France, 1998, color, subtitles, VHS, 89 min.) directed by Christophe de Ponfilly. Ahmed Shah Massoud was the leader of the Afghan guerrilla forces that battled the Soviets and later the Taliban. On September 9, 2001, Massoud was assassinated by two men posing as journalists and probably working for Osama bin Laden. This first-person portrait of Massoud was shot by a French journalist during eight visits to Afghanistan over a 17-year period. Cleveland premiere.

Sex in a Cold Climate

Friday, January 30, at 7:00.
Sunday, February 1, 1:30.
(Britain, 1998, color and b&w, Beta SP, 50 min.) directed by Steve Humphries. The documentary that inspired the award-winning film *The Magdalene Sisters* is a shattering exposé of Ireland's Magdalene Asylums, where thousands of young girls were taken to be shielded from (or cured of) "sexual deviance," only to be abused by the nuns in charge. Cleveland premiere.



Adult Studio Classes

Introduction to Printmaking

Six Wednesdays, January 14–February 18, 6:00–8:30.
An introduction to various printmaking methods. Kate Hoffmeyer, instructor. \$140, CMA members \$100.

Composition in Oil

Eight Fridays, January 16–March 5, 10:00–12:30 or 6:00–8:30.
An exploration of compositional techniques in oil painting, for beginners or experienced painters. Susan Gray Bé, instructor. \$140, CMA members \$100.

Drawing

Eight Wednesdays, January 21–March 10, 1:00–3:30.
Visit the collection, then work from a live model and still lifes. Media include pencil, charcoal, conté, and ink. Jesse Rhinehart, instructor. \$140, CMA members \$100.

Beginning Watercolor

Eight Thursdays, January 22–March 11, 9:30–12:00.
Learn basic techniques. Jesse Rhinehart, instructor. \$150, CMA members \$115.

All-day Drawing Workshop

Saturday, January 31, 10:30–4:00.
Intensive one-day class for beginners to advanced. Use charcoal on newsprint to sketch from figurative sculptures in the galleries. \$80, CMA members \$40.

Student Art Opening

Sages and Sagas

Saturday, January 10, 5:00–8:00, at Art House, 3119 Dennison Avenue, Cleveland.
Students who attended workshops with Project 244 artist Trenton Doyle Hancock present their own personal narrative creations.



Family Express

Sundays, January 11–25, 2:00–4:30.

Printshop: Contemporary prints and printmaking techniques are the focus of these free family workshops. On Sunday the 18th a *Family Mini Highlights Tour* precedes the workshop at 1:30.

Family Studios

Lion King and Friends

Saturdays, January 31–February 21, 1:30–3:00.
Children 6–10 and parent. Come on a lion hunt in the galleries to find the animal image that expresses your spirit. Make a creative leap to the studio to create a series of paper animal masks. Sue Kaesgen, instructor. \$30, CMA members \$25.

Register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. Classes are offered pending sufficient registration.

George Inness's *Sunny Autumn Day* hangs in gallery 230 (1892, oil on canvas, Anonymous Gift 1956.578).

PERSONAL FAVORITE

James McNamara, guard in Protection Services, was trained as a painter at the Cleveland Institute of Art, where he first became interested in George Inness. "I saw a show of his work here and I was struck by how he was such a tight and naturalistic painter early in his career, but later on used abstraction in ways that were very modern for the time in the late 1800s. In these later paintings, he doesn't try to force his imagery. It's very suggestive.

"This painting, for example, invites interpretation, but without ever getting away from the notion of 'you are in an autumn landscape.' The strongest qualities of this painting are the placement and composition of the trees, with strong foreground, middle ground, and background, and the tension between the depiction of the



scene and the abstract way the paint is applied. He leads you to believe he is rendering things as they are, but at a close angle you realize the brushstrokes are almost entirely abstract. It looks like he's using some scratching technique—the marks almost seem like pastel, even though he's using oil. Personally, I believe he's a master at understanding and using the abstract qualities that are part of any painting."



Gallery Talks

1:30 daily and at 2:30 on Thursdays beginning January 15, most Sundays at 3:00, and Wednesday evenings at 6:00. Meet in the main lobby. Talks with special themes are noted here; other talks are general museum highlights tours.

Project 244: Trenton Doyle Hancock

Sunday, January 11, 1:30.
Karen Levinsky

Gallery Talk with Art To Go: African Art

Sunday, January 11, 3:00.
Jean Graves

Voyage of Discovery

Wednesday, January 14 and
Sunday the 18th at 1:30.
Debbie Apple-Presser

Cats & Dogs

Wednesday, January 14, 6:00.
Mary Ann Clymer, docent

Ancient Egyptian Portraits

Thursday, January 15, 2:30.
Saundy Stemen

Draped in Splendor

Wednesday, January 21, 6:00,
Sunday the 25th at 1:30, and
Wednesday the 28th at 1:30.
Mary Woodward

Greek, Roman, and Byzantine Portraits

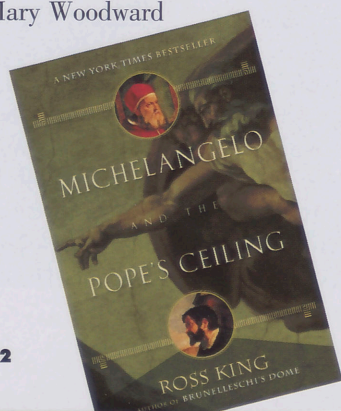
Thursday, January 22, 2:30.
Mary Woodward

In the Footsteps of Buddha

Wednesday, January 28, 6:00.
Steve Badman, docent

Italian Renaissance Portraits

Thursday, January 29, 2:30.
Mary Woodward



Hear Trenton
Doyle Hancock,
Friday the 9th

CELEBRATE MLK DAY

Martin Luther King Jr. Day Celebration

Monday, January 19, 10:00–4:00.

11:00–12:00 *The Heritage Chorale.*

Interior Garden Court

11:30 Gallery Tour *Mythology of*

Ancient America. Frank Isphording

12:00–1:00 *Cool Knights Suitcase.* Art To

Go staff. Armor Court

12:30 Gallery Tour *Mythology of*

Greece and Rome. Arielle Levine

1:00–2:00 Concert *The Greater*

Cleveland Choral Chapter

1:00–4:00 Art Crew *Photo Opportunities*

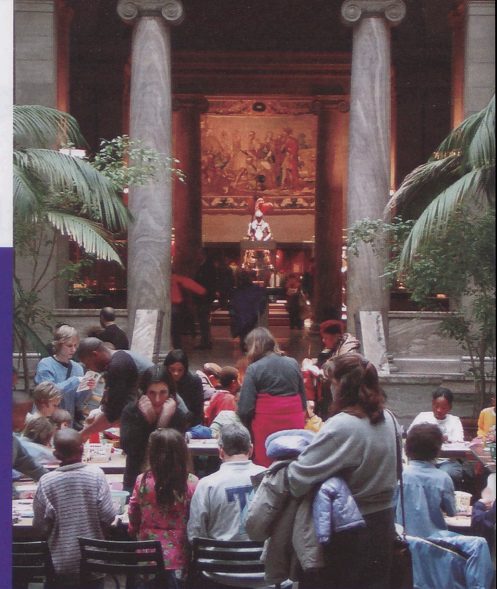
1:30 Gallery Talk *Cultural Diversity at*

the CMA. Sue Schloss, docent

2:00 Storytelling/Poetry *Langston*

Hughes and Others. Prester Pickett,

Gallery 243



2:00–4:00 Family Workshop

Asian Fans. Interior Garden Court

2:30–3:30 *Journey to Africa Suitcase.*

Art To Go staff. African Galleries

3:00 Gallery Talk *African Art Tour.*

Joann Broadbooks, docent

Lectures and Courses

Trenton Doyle Hancock

Friday, January 9, 7:00.

The Project 244 artist discusses his work.

Voyage of Discovery:

A Dialogue with Ray K.

Metzker and Evan Turner

Wednesday, January 14, 6:30.

The renowned photographer chats with the former CMA director, who wrote the exhibition catalogue.

Michelangelo and the Pope's Ceiling

Friday, January 16, 2004, 7:00 in
Gartner Auditorium.

Author Ross King speaks about his new book that dispels common myths about Michelangelo's famous frescoes in the Sistine Chapel and tells a fascinating story of rivalry between Michelangelo and Raphael, who happened to be working on a project next door. \$15, CMA members \$10, students \$5.

Akan Art: The Splendor of Power and Speech

Sunday, January 18, 2:00.

Nii O. Quarcoopome, Detroit
Institute of Arts

Art Encounters: Art and Culture in Sub-Saharan Africa

Four Wednesdays, January 21–
February 11, 6:30–8:00.

In sub-Saharan Africa, art is an interrelated part of a broader cultural framework, and fulfills a variety of functions in the political, social, economic, religious, and aesthetic spheres. Constantine Petridis, associate curator of African art, explores the diverse artistic traditions of sub-Saharan Africa from an anthropological perspective. \$60, CMA members \$40; individual lecture tickets \$20 and \$15. January 21, *Artists and Patrons*; January 28, *The Cycle of Life*; February 4, *Leadership and Status*; February 11, *The Supernatural*.

World of Great Art

Eight Saturdays, January 10–
February 28, 10:30–12:00.

A chronological slide-lecture survey of Western art led by museum staff, using our permanent collection. \$175, CMA members \$125; individual lecture tickets \$25, CMA members \$15. January 10, *Impressionism through Symbolism*; January 17, *Cubism and Fauvism*; January 24, *Architecture: Art Nouveau to the International Style*; January 31, *Sculpture: Rodin to Maillol*. Remaining topics: *Dada and Surrealism*, *American Early 20th-Century Art*, *Abstract Expressionism to Minimalism*, *Minimalism and Beyond*.



VIVA! Festival of Performing Arts

Order a free VIVA! brochure or purchase tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. See the entire listing online at clevelandart.org/viva. Promotional support provided by The Wave 107.3 FM.

Flamenco Festival: Compania Manuela Carrasco presents "Esencias"

Friday, January 30, 7:30 (sold out).
Saturday, January 31, 2:30 (added show).

"Manuela Carrasco needs only to float on stage to own it. Serene as a woman of Picassoesque volume, she often erupts into intense and virtuosic clear heel stamping" —*The New York Times*.

Flamenco dancing is a model of balance between graceful sensuality and burning passion, between precise choreography and lively spontaneity. And its singing is a perfect combination of sweetness, searing passion, and vast range. The celebrated Gypsy dancer Manuela Carrasco, one of Spain's most passionate representatives of *flamenco puro*, leads her company of dancers and musicians in their Ohio debut. Carrasco's appearance in New York City's Flamenco Festival 2002 was one of the festival's highlights. \$35 and \$31, CMA members \$31 and \$28.

Coming in February:

Flamenco Festival: José Mercé

Friday, February 6, 7:30.

Among flamenco's stars, few generate excitement like the brilliant José Mercé. At age 45, his fame and recognition are fully deserved. His limitless talents have earned him the highest awards of his native Spain, and his recordings with Virgin Records have surpassed the double platinum status, making him the most successful flamenco singer of his generation. With Moraito, one of Spain's greatest guitarists, and his four-member ensemble, this will be the finest flamenco you'll hear in a long time. \$35 and \$31, CMA members \$31 and \$28. Ohio debut.

Jazz on the Circle

Terence Blanchard

Saturday, January 17, 8:00.

One of the most important musicians of his generation, and winner of *Downbeat's* 2000 Readers Poll in the "Artist of the Year," "Trumpeter of the Year" and "Album of the Year," categories, Terence Blanchard has also enjoyed success at the top of the Billboard jazz charts. He is a multi-Grammy Award nominee, most recently in 2002 for "Lost in a Fog" from his Sony Classical release *Let's Get Lost*. Here he performs all original music with a six-piece band. \$27 and \$19; CMA members receive a \$2 discount. Call 216-231-1111 for tickets.



Oliver Knussen's Cleveland Pictures

The Creation of a New Work for the Cleveland Orchestra

Wednesday, January 7, 7:30.

Think of a modern-day *Pictures at an Exhibition*. Oliver Knussen has created a new composition inspired by art in the CMA collection. Knussen discusses the creation of *Cleveland Pictures*, and museum curators Charles Venable and Jeffrey Grove shed light on the works of art. *Cleveland Pictures* receives its premiere performances by the Cleveland Orchestra on January 8–11. Call Severance Hall for concert tickets, 216-231-1111.

Musart Series

Quarteto José White

Sunday, January 25, 2:30.

Silvia Santa María and Sandra Díaz, violin; Sergio Carrillo, viola; Orlando Espinosa, cello. One of the finest quartets from Latin America (Guanajuato Chamber Music Competition winner) makes its Cleveland debut with a program of rarely heard works by Arturo Márquez, Ernesto Lecuona, and the quartet's namesake, José White.

Quarteto
José White

Nia Coffeehouses

Vince Robinson and the Jazz Poets

Friday, January 16, 6:00–8:30.

\$5 at the door.

Curator's Series

Karel Paukert, organ

Sunday, January 4, 2:30.

Messiaen's *La Nativité du Seigneur* (The Nativity of Our Lord).

Karel Paukert, organ and harpsichord

Sunday, January 11, 2:30.

Music from Prague.

Karel Paukert, organ

Sunday, January 18, 2:30.

Works by Marilyn Shrude, J. S. Bach, and Greg D'Alessio.

Looking Ahead to Black History Month

(All programs are free unless noted otherwise)

Wednesday, February 4

African Gallery Tour 6:00 *Art of Sub-Saharan Africa*. Gwen Johnson, docent.
Lecture 6:30–8:00 *Leadership and Status*. Constantine Petridis, Associate Curator, African Art. \$30, CMA members \$20.

Friday, February 6

Film 5:00–6:00 *Jacob Lawrence*.
Film 7:00 *Bearden Plays Bearden*, \$7.
Nia Coffee House 6:30–8:00 *Cavana Faithwalker*. \$10 donation at the door.

Saturday, February 7

Film 1:00–2:00 *Jacob Lawrence*.
Gallery Talk 3:00 *Art of Sub-Saharan Africa*. Sabrina Spangler, docent.
Guest Lecture 2:00–3:00 *Re-imagining King and His "I Have a Dream" Speech*. Nishani Frazier, Western Reserve Historical Society.

Sunday, February 8

Film 1:30 *Bearden Plays Bearden*, \$7.
Slide Lecture 2:30 *Cleveland's African American History at Lakeview Cemetery*, Sandra Vodanoff.
Art to Go Gallery Talk 3:00 *Art of Sub-Saharan Africa*. Jean Graves.

Wednesday, February 11

Lecture 6:30–8:00 *The Supernatural*. Constantine Petridis (see February 4).

Friday, February 13

Film 5:00 *Faith Ringgold*.
Film 7:00 *OT-Our Town*, \$7.

Saturday, February 14

Film 1:00 *Faith Ringgold*.

Sunday, February 15

Film 1:30 *OT-Our Town*, \$7.
Family Express 2:00–4:30 *That's Amore*.
Guest Lecture 2:00 *Art of the Bamana*. Patrick R. McNaughton, Indiana University.

Friday, February 20

Film 7:00 *Romare Bearden, Visual Jazz*.
Poetry Workshop 6:30–8:30 *The African American Experience in Poetry*, facilitated by Vince Robinson. \$10 donation at the door.

Saturday, February 21

Film 1:00 *Romare Bearden, Visual Jazz*.
Art to Go 3:00 *African American Printmakers*. Michael Starinsky and Cavana Faithwalker. Limit 20, 12 years and older. Free tickets required; call the Ticket Center.

Sunday, February 22

Gallery Talk 1:30 *Art of Sub-Saharan Africa*. Sue Schloss, docent.

Wednesday, February 25

Art To Go 6:00 *African American Printmakers*. Michael Starinsky and Cavana Faithwalker (see February 21).

Friday, February 27

Film 5:00 *Robert Colescott, One-Two Punch*.

Saturday, February 28

Film 1:00 *Robert Colescott, One-Two Punch*.
Guest Lecture 2:00–4:00 *Portrayal of the Black Preacher in Motion Pictures*. The Rev. Marvin McMickle, Antioch Baptist Church. Questions and answers moderated by Prester Pickett, director, CSU African American Cultural Center.

Sunday, February 29

Concert 2:30 *Imani Wind Quintet*.

MUSEUM STORE JANUARY SPECIAL



Tiffany Grapevine Ties

Members receive 25% off these richly colored ties inspired by Louis Comfort Tiffany's stained glass window in the museum's permanent collection. 100% silk. Available in wine and tan. \$42.00.

To see more CMA products, please visit our online store at www.clevelandart.org.

Recipe for Enthusiasm Spread

Take one great museum and add one great member. After mixing this combination, add a sprinkle of museum programs that could use talented volunteers. When members become volunteers, show them off to the public and the next thing you know, enthusiasm spreads!

Last year CMA volunteers donated over 32,000 hours of time and expertise and had a great time doing it! Join a vibrant volunteering program and share yourself with us.

Call 216-707-2593 and find out what's available. A sample: Volunteers with a passion for learning and teaching are needed to take suitcases with art on classroom demos throughout the greater Cleveland area one day a week, October through May from 9:00 to 3:00. For an interview or more details, call 216-707-2592.

Trideca Society Annual Meeting

Saturday, January 24, 10:30. The annual meeting of the Trideca Society opens with a business meeting at 10:30. After the business meeting, Charles Venable, Deputy Director for Collections and Programs at CMA, speaks on recent decorative arts acquisitions and plans for decorative arts in the new building. Those interested in joining Trideca are invited to attend. A reception in the Green Room follows.



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18 19 20 21 22 23 24
25 26 27 28 29 30 31

T Tickets required

\$ Admission charge

R Reservation required

Curatorial consultation for members is offered the first Thursday of each month; call the membership office for an appointment.

Above right: Ray Metzker's 1985 Castagneto, Italy from the Feste di Foglie series (courtesy Laurence Miller Gallery).
Right: Flamenco

1 Thursday
Museum Closed
Happy New Year!

2 Friday
Highlights Tour
1:30
Film 7:00 *Chaos* **\$**

3 Saturday
Highlights Tours
1:30 and 3:00

4 Sunday
Highlights Tours
1:30 and 3:00
Film 1:30 *Chaos* **\$**
Recital 2:30 Karel Paukert, organ

6 Tuesday
Highlights Tour
1:30

7 Wednesday
Highlights Tours
1:30 and 6:00
Film 7:00
Just an American Boy **\$**
Panel Discussion
7:30 Cleveland Pictures: Inside the Creation of a New Work for the Cleveland Orchestra

8 Thursday
Highlights Tour
1:30

9 Friday
Highlights Tour
1:30
Lecture 7:00
Trenton Doyle Hancock (himself)
Film 7:00
Touchez pas au Grisbi **\$**

10 Saturday
Lecture 10:30–12:00 *Impressionism through Symbolism* **\$ R**
Highlights Tours
1:30 and 3:00

11 Sunday
Gallery Talk 1:30
Project 244: Trenton Doyle Hancock
Film 1:30
Just an American Boy **\$**
Family Express
2:00–4:30 *Printshop*
Recital 2:30 Karel Paukert, organ and harpsichord
Gallery Talk with Art To Go 3:00
African Art

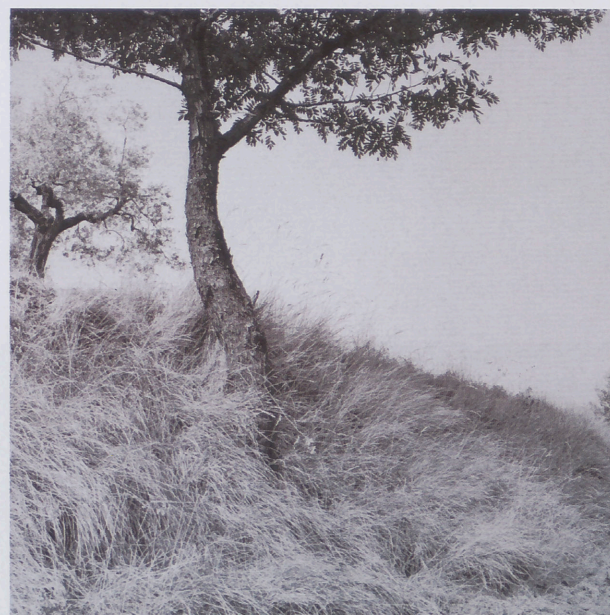
13 Tuesday
Highlights Tour
1:30

14 Wednesday
Gallery Talk 1:30
Voyage of Discovery
Adult Studio Begins 6:00–8:30
Printmaking **\$ R**
Gallery Talk 6:00
Cats & Dogs
Lecture 6:30 *Voyage of Discovery*. Ray Metzker and Evan Turner
Film 7:00
Touchez pas au Grisbi **\$**

15 Thursday
Highlights Tour
1:30
Gallery Talk
2:30 *Ancient Egyptian Portraits*

16 Friday
Adult Studio Begins
10:00–12:30 *Composition in Oil* **\$ R**
Highlights Tour
1:30
Adult Studio Begins 6:00–8:30
Composition in Oil **\$ R**
Nia Coffeehouse
6:00–8:30 **\$**
Film 7:00 *Confusion of Genders* **\$**
Lecture 7:00
Michelangelo and the Pope's Ceiling. Ross King **\$ R**

17 Saturday
Lecture 10:30–12:00 *Cubism and Fauvism* **\$ R**
Highlights Tours
1:30 and 3:00
Jazz on the Circle 8:00 Terence Blanchard **\$ R**



18 Sunday
Gallery Talk 1:30
Voyage of Discovery
Family Mini Highlights Tour
1:30
Family Express
2:00–4:30 *Printshop*
Lecture 2:00 *Akan Art: The Splendor of Power and Speech*
Recital 2:30 Karel Paukert, organ
Highlights Tour
3:00

19 Monday
Martin Luther King Jr. Day Celebration
10:00–4:00

20 Tuesday
Highlights Tour
1:30

21 Wednesday
Adult Studio Begins 1:00–3:30
Drawing **\$ R**
Highlights Tour
1:30
Gallery Talk 6:00
Draped in Splendor
Art Encounters
Lecture 6:30
Art and Culture in Sub-Saharan Africa: Artists and Patrons **\$ R**
Film 7:00 *Confusion of Genders* **\$**

22 Thursday
Adult Studio Begins 9:30–12:00 *Beginning Watercolor* **\$ R**
Highlights Tour
1:30
Gallery Talk
2:30 *Greek, Roman, and Byzantine Portraits*

23 Friday
Highlights Tour
1:30
Film 7:00
Seaside **\$**

24 Saturday
Trideca Annual Meeting/Lecture
10:30 *Recent Acquisitions and Decorative Arts in the New Building*
Lecture 10:30–12:00 *Architecture: Art Nouveau to the International Style* **\$ R**

Highlights Tours
1:30 and 3:00
Family Studio
1:30–3:00 *Lion King & Friends* **\$ R**

25 Sunday
Gallery Talk 1:30
Draped in Splendor
Film 1:30 *Massoud, the Afghan* **\$**
Family Express
2:00–4:30
Printshop
Concert 2:30
Quarteto José White
Highlights Tour
3:00

27 Tuesday
Highlights Tour
1:30

28 Wednesday
Gallery Talk 1:30
Draped in Splendor
Gallery Talk 6:00
In the Footsteps of Buddha
Art Encounters
Lecture 6:30 *Art and Culture in Sub-Saharan Africa: The Cycle of Life* **\$ R**
Film 7:00
Seaside **\$**

29 Thursday
Highlights Tour
1:30
Gallery Talk
2:30 *Italian Renaissance Portraits*

30 Friday
Highlights Tour
1:30
Film 7:00
Sex in a Cold Climate **\$**
VIVA! Concert
7:30 *Flamenco Festival* (sold out)

31 Saturday
Lecture 10:30–12:00 *Sculpture: Rodin to Maillol* **\$ R**
All-day Drawing Workshop 10:30–4:00 **\$ R**
Highlights Tours
1:30 and 3:00
Family Studio
1:30–3:00 *Lion King & Friends* **\$ R**
VIVA! Concert
2:30 *Flamenco Festival* **\$ R**



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216-421-7340
1-888-269-7829
TDD: 216-421-0018

Web Site
www.clevelandart.org

Ticket Center
216-421-7350 or 1-888-CMA-0033 (closes at 8:00 on Wednesday and Friday)

Membership
216-707-2268
membership@clevelandart.org

Museum Store
216-707-2333

Special Events
216-707-2598

Parking
\$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

Sight & Sound
Audio guide of the collection. Free.

General Hours
Tuesday, Thursday, Saturday, Sunday 10:00-5:00
Wednesday, Friday 10:00-9:00
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

Museum Café
Closes one hour before museum.

Ingalls Library Hours

Tuesday-Saturday 10:00-5:00
Wednesday to 9:00
Image library by appointment (216-707-2547)

Print Study Room Hours

By appointment only (216-707-2242)
Tuesday-Friday 10:00-11:30 and 1:30-4:45

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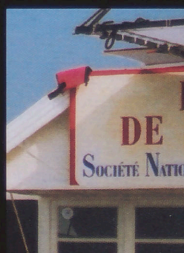
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